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Charlotte Cotton

# **The Photograph As Contemporary Art World Of Charlotte Cotton**

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Photography Visionaries is an inspiring guide to 75 of the most influential photographers from c.1900 to the present. Entertainingly written by an expert on photography, it provides a fascinating insight into the lives and

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careers of men and women working in a medium which perhaps more than any other in the visual arts has been deeply affected by technological change. The entries are arranged chronologically, instilling in the reader an

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understanding of what marks each photographer as a visionary. Each entry is less about providing a full biography of the person and more about creating a sense of excitement regarding their work and the lasting impact that it has had on

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photography. With the aid of an arresting selection of photographs, some well-known and others less so, this book offers a unique and engaging perspective on the development of photography through some of its most inventive

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practitioners.

From a shared fascination with  
photography's past, including early  
photographic techniques, to creating  
works which give form to the literal  
passage of time and the fleeting  
evidence of cultural change, many

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artists are creating works that evocatively engage with how the past has been shaped by photography. Organized thematically, this volume explores the work of twenty-six contemporary artists who investigate

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the complex and resonant relationship of photography to time, memory and history. While many photographs seem to depict a singular moment in time, each image contains multiple layers, including the instant of exposure,

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the moment of viewing, and the  
lapse in between.

By offering a new way of thinking  
about the role of politically engaged  
art, Susan Best opens up a new  
aesthetic field: reparative aesthetics.  
The book identifies an innovative

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aesthetic on the part of women  
photographers from the southern  
hemisphere, who against the  
dominant modes of criticality in  
political art, look at how cultural  
production can be reparative. The  
winner of the Art Association of

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Australia and New Zealand best book award in 2017, *Reparative Aesthetics* contributes an entirely new theory to the interdisciplinary fields of aesthetics, affect studies, feminist theory, politics and photography. Conceptually

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innovative and fiercely original this book will move us beyond old political and cultural stalemates and into new terrain for analysis and reflection.

How have women artists used photography as a tool of resistance?

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Our Selves explores the connections between photography, feminism, civil rights, Indigenous sovereignty and queer liberation Spanning more than 100 years of photography, the works in Our Selves range from a turn-of-the-century photograph of

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racially segregated education in the United States, by Frances Benjamin Johnston, to a contemporary portrait celebrating Indigenous art forms, by the Chemehuevi artist Cara Romero. As the title of this volume suggests, *Our Selves* affirms the creative and

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political agency of women artists. A critical essay by curator Roxana Marcoci asks the question "What is a Feminist Picture?" and reconsiders the art-historical canon through works by Claude Cahun, Tina Modotti, Carrie Mae Weems,

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Catherine Opie and Hulleah J.

Tsinhnahjinnie, among others.

Twelve focused essays by emerging scholars explore themes such as identity and gender, the relationship between educational systems and power, and the ways in which

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women artists have reframed our  
received ideas about womanhood.

Published in conjunction with a  
groundbreaking exhibition of  
photographs by women  
artists--drawn exclusively from  
MoMA's collection, thanks to a

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transformative gift of photographs from Helen Kornblum in 2021--this richly illustrated catalog features more than 100 color and black-and-white plates. As we continue to aspire to equity and diversity, *Our Selves* contributes vital insights into

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figures too often relegated to the  
margins of our cultural imagination.

Contemporary Photography and  
Theory

Evidence

Vision Anew

Light Years

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Contemporary Photography of a  
Continent

Contemporary Photographs from the  
National Gallery of Art

***An unparalleled exploration of  
the art of cameraless  
photography, this expansive***

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***book offers an authoritative and lavishly illustrated history of photography made without a camera, along with a critical discussion of the practice. Since the early 19th century and the invention of photography, artists***

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***have been experimenting with various methods for creating photographs without a camera. At once exhaustive and compelling, this book reveals the myriad approaches artists have used to create photographic***

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***images using just paper and a source of radiation.***

***Simultaneously a chronological history and a thematic study, this book explores a range of practices, some of which have been in use for more than a***

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***century, while others are entirely contemporary. From placing objects on light-sensitive paper and drawing on blackened glass plates to radiography, photocopying, and digital scanning, this is an elemental***

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***kind of photography that repudiates the idea that technology advances in only one direction. By eliminating the camera, artists are able to focus on other ways of making photographic pictures. They***

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***allow the world to leave its own imprint, to speak for itself as itself. This volume includes 160 exquisitely reproduced works of this kind. In turns abstract and realist, haunting and intricate, they seem to capture the very***

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***essence of their subjects.  
Featuring artists from the 19th  
century to today, this book  
explores cameraless  
photography as an important and  
influential medium that deserves  
to be included at the forefront of***

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***today's conversations about  
contemporary art.***

***Offers a survey of the key artists  
of the 1960s and 1970s who used  
photography to new and  
inventive ends, including such  
acclaimed international artists as***

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***Vito Acconci, John Baldessari,  
Mel Bochner, Sol LeWitt, Bruce  
Nauman and Ed Ruscha.***

***Louis Vuitton Fashion***

***Photography is an  
unprecedented visual history of  
the company, seen through its***

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***presence in photographs. This exceptional album features over two hundred images by the most important modern and contemporary photographers, including David Bailey, Henry Clarke, Patrick Demarchelier,***

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***Karl Lagerfeld, Annie Leibovitz,  
Helmut Newton, David Sims, Bert  
Stern, Juergen Teller, Mario  
Testino, and Bruce Weber.  
Finally, here is a photography  
textbook authored in the 21st  
century for 21st century***

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***audiences. Photography: A 21st  
Century Practice speaks to the  
contemporary student who has  
come of age in the era of digital  
photography and social media,  
where every day we collectively  
take more than a billion***

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***photographs. How do aspiring  
photographers set themselves  
apart from the smartphone-toting  
masses? How can an emerging  
photographic artist push the  
medium to new ground? The  
answers provided here are***

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***innovative, inclusive, and  
boundary shattering, thanks to  
the authors' framework of the  
"4Cs": Craft, Composition,  
Content and Concept. Each is  
explored in depth, and packaged  
into a toolbox the photographic***

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***student can immediately put into practice. With a firm base in digital imaging, the authors also shed new light on chemical-based photographic processes and address the ways in which new technology is rapidly***

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***expanding photographic possibilities. In addition, Photography: A 21st Century Practice features: • 12 case studies from professional practice, featuring established photographic artists and***

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***showcasing the techniques,  
concepts, modes of  
presentation, and other  
professional concerns that  
shape their work. • Over 40  
student assignments that  
transform theory into hands-on***

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***experience. • 800 full-color  
images and 200 illustrations,  
including photographs by some  
of the world's best-known and  
most exciting emerging  
photographic artists, and  
illustrations that make even***

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***complex processes and ideas  
simple to understand. • More  
than 50 guided inquiries into the  
nature of photographic art to  
jump start critical thinking and  
group discussions.***

***Why Photography Matters as Art***

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***as Never Before***

***Catherine Opie***

***Photography After Capitalism***

***On Photography and the  
Configuration of Self***

***Photographs from the Buhl  
Collection***

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## ***Post-Photography***

The Photograph as Contemporary  
Art

Now available in paperback,  
Vitamin Ph is a global, up-to-the-  
minute survey of new  
developments in contemporary

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photography, featuring the work of 121 living photographers who have made a fresh and innovative contribution to international art photography. Texts by significant critics, curators, art historians and creative writers representing a wide

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variety of perspectives comprise a book that is both a reference for the art world and an accessible guide for those with an interest in photography.

Copublished by Aperture and the International Center of Photography

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A vibrant photographic anthology  
that presents the work of a  
generation of image makers who  
are forging new visions of Africa.

Photographic Fictions

Our Selves: Photographs by  
Women Artists

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American Painting and the  
Photograph

Knit Club

Photography Is Magic (Signed  
Edition)

Reparative Aesthetics

*Between 1982 and 1987 Andy*

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*Warhol created 503 works  
composed of black-and-white  
photographic prints stitched  
together with thread.  
Indebted to his earlier  
silkscreen paintings, these  
works were also the result  
of lifelong photographic*

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*exploration and a prolific decade when the artist shot over 124,000 frames. In an effort to interpret Warhol's enigmatic photographic series, this study contextualizes them within the history of photography*

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*and the art world of the  
1980s. William Ganis  
demonstrates how Warhol  
manipulates the tenets of  
modern art photography to  
create ambiguity in the  
perception of the images.  
A leading critic's inside*

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*story of "the photo boom"  
during the crucial decades  
of the 1970s and 80s When  
Andy Grundberg landed in New  
York in the early 1970s as a  
budding writer, photography  
was at the margins of the  
contemporary art world. By*

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*1991, when he left his post as critic for the New York Times, photography was at the vital center of artistic debate. Grundberg writes eloquently and authoritatively about photography's "boom years,"*

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*chronicling the medium's  
increasing role within the  
most important art movements  
of the time, from Earth Art  
and Conceptual Art to  
performance and video. He  
also traces photography's  
embrace by museums and*

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*galleries, as well as its politicization in the culture wars of the 80s and 90s. Grundberg reflects on the landmark exhibitions that defined the moment and his encounters with the work of leading*

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*photographers—many of whom  
he knew personally—including  
Gordon Matta-Clark, Cindy  
Sherman, and Robert  
Mapplethorpe. He navigates  
crucial themes such as  
photography's relationship  
to theory as well as*

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*feminism and artists of  
color. Part memoir and part  
history, this perspective by  
one of the period's leading  
critics ultimately tells a  
larger story about the  
crucial decades of the 70s  
and 80s through the medium*

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*of photography.*

*A polemical analysis of the  
politics and economics of  
today's vernacular  
photographic cultures. In  
Photography After  
Capitalism, Benedict  
Burbridge makes the case for*

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*a radically expanded  
conception of photography,  
encompassing the types of  
labor too often obscured by  
black-boxed technologies,  
slick platform interfaces,  
and the compulsion to  
display lives to others. His*

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*lively and polemical  
analysis of today's  
vernacular photographic  
cultures shines new light on  
the hidden work of  
smartphone assembly teams,  
digital content moderators,  
Street View car drivers,*

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*Google "Scan-Ops," low-paid gallery interns, homeless participant photographers, and the photo-sharing masses. Bringing together cultural criticism, social history, and political philosophy, Burbridge*

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*examines how representations  
of our photographic lives—in  
advertising, journalism,  
scholarship and,  
particularly, contemporary  
art—shape a sense of what  
photography is and the  
social relations that*

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*comprise it. More precisely,  
he focuses on how different  
critical and creative  
strategies—from the  
appropriation of social  
media imagery to  
performative traversals of  
the network, from*

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*documentaries about  
secretive manual labor to  
science fiction fantasies of  
future sabotage—affect our  
understanding of  
photography's interactions  
with political and economic  
systems. Drawing insight and*

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*inspiration from recent  
analyses of digital labour,  
community economies and post-  
capitalism, Burbridge  
harnesses the ubiquity of  
photography to cognitively  
map contemporary capitalism  
in search of its weak spots*

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*and levers, sites of  
resistance, and  
opportunities to build  
better worlds.*

*Monograph of photographic  
artist Brea Souders*

*Proof--Los Angeles Art and  
the Photograph, 1960-1980*

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*Andy Warhol's Serial*

*Photography*

*Photo No-Nos: Meditations on*

*What Not to Photograph*

*A 21st Century Practice*

*The Artist with a Camera*

*The Story of Contemporary*

*Art*

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**Organized by ICP Curator Carol Squiers, 'What Is a Photograph?' will explore the intense creative experimentation in photography that has occurred since the 1970s. Conceptual art introduced photography into contemporary**

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**art making, using the medium in ways that challenged it artistically, intellectually, and technically and broadened the notion of what a photograph could be in art. A new generation of artists began an equally rigorous**

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**but more aesthetically  
adventurous analysis, which  
probed photography itself - from  
the role of light, color,  
composition, to materiality and  
the subject. 'What Is a  
Photograph?' brings together**

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**these artists, who reinvented  
photography.**

**"For photographers of all levels  
wishing to avoid easy metaphors  
and to sharpen their visual  
communication skills"--**

**Part archive and part guidebook,**

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**The Photographer's Green Book's  
inaugural publication, Vol. 1,  
explores the themes of history,  
community, and process in  
photography. It explores these  
themes through essays, interviews  
from artists and organizations,**

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**and images from diverse lens  
based artists. The book also  
features questions and  
organization listings to help  
readers further engage with these  
concepts.**

**Vision anew brings together texts**

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**by practitioners, critics, and  
scholars to explore the evolving  
nature of the lens-based arts.  
Presenting essays on photography  
and the moving image alongside  
interviews with artists and  
filmmakers, Vision anew offers**

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**an assessment of the medium's  
ongoing importance in the digital  
era**

**The Cinematic  
Speaking with Hands  
Vol 1**

**Shared Intelligence**

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## **Africa State of Mind**

### **The Photograph and the Album**

*The real world is full of cameras;  
the virtual world is full of images.  
Where does all this photographic  
activity leave the artist-  
photographer? Post-Photography*

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*tries to answer that question by  
investigating the exciting new  
language of photographic image-  
making that is emerging in the  
digital age of anything-is-possible  
and everything-has-been-done-  
before. Found imagery has become*

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*increasingly important in post-  
photographic practice, with the  
internet serving as a laboratory for  
a major kind of image-making  
experimentation. But artists also  
continue to create entirely original  
works using avant-garde techniques*

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*drawn from both the digital and  
analogue eras. This book is split  
into six sections – Something  
Borrowed, Something New, Layers  
of Reality, Eye-Spy, Material  
Visions, Post-Photojournalism and  
All the World Is Staged – which*

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*cover the key strategies adopted by  
53 of the most exciting and  
innovative artist-photographers of  
the 21st century, drawn from all  
over the world.*

*A new edition of the definitive title  
in the field of contemporary art*

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*photography by one of the world's  
leading experts on the subject,  
Charlotte Cotton. In the twenty-first  
century, photography has come of  
age as a contemporary art form.  
Almost two centuries after  
photographic technology was first*

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*invented, the art world has fully embraced it as a legitimate medium, equal in status to painting and sculpture. The Photograph as Contemporary Art introduces the extraordinary range of contemporary art photography, from*

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*portraits of intimate life to highly staged directorial spectacles.*

*Arranged thematically, the book reproduces work from a vast span of photographers, including Andreas Gursky, Barbara Kasten, Catherine Opie, Cindy Sherman, Deana*

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*Lawson, Diana Markosian, Elle  
Pérez, Gregory Halpern, Lieko  
Shiga, Nan Goldin, Paul Mpagi  
Sepuya, Pixy Liao, Susan Meiselas,  
and Zanele Muholi. This fully  
revised and updated new edition  
revitalizes previous discussion of*

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*works from the 2000s through  
dialogue with more recent practice.  
Alongside previously featured work,  
Charlotte Cotton celebrates a new  
generation of artists who are  
shaping photography as a culturally  
significant medium for our current*

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*sociopolitical climate. A superb resource, The Photograph as Contemporary Art is a uniquely broad and diverse reflection of the field.*

*Offers a survey of contemporary art photography that includes*

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*discussions of the eight categories  
within the discipline, profiles of  
prominent artists, and photographs  
with detailed explanations.*

*Catalog of an exhibition opening at  
the Georgia O'Keeffe Museum on  
Feb. 4, 2011 and traveling to the*

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*Columbus Museum of Art and the  
Pennsylvania Academy of the Fine  
Arts.*

*Making It Up*

*Concepts and Debates*

*Inside an Artistic Revolution from*

*Pop to the Digital Age*

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*The Lens and Screen Arts*

*Vitamin Ph*

*A Novel*

*An instant classic--a lively new  
introduction to contemporary art that  
stretches from Andy Warhol's Brillo  
boxes to Marina Abramovi&?'s*

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*performance art to today's biennale  
circuit and million-dollar auctions.*

*Encountering a work of contemporary  
art, a viewer might ask, "What does it  
mean?" "Is it really art?" and "Why  
does it cost so much?" These are not the  
questions that E. H. Gombrich set out to  
answer in his magisterial *The Story of**

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*Art. Contemporary art seems totally unlike what came before it, departing from the road map supplied by Raphael, Dürer, Rembrandt, and other European masters. In The Story of Contemporary Art, Tony Godfrey picks up where Gombrich left off, offering a lively introduction to contemporary art that*

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*stretches from Andy Warhol's Brillo  
boxes to Marina Abramovi&?'s  
performance art to today's biennale  
circuit and million-dollar auctions.  
Godfrey, a curator and writer on  
contemporary art, chronicles important  
developments in pop art, minimalism,  
conceptualism, installation art,*

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*performance art, and beyond.*

*This is the third in our series of books  
exploring key aspects of both  
contemporary and historic photography.*

*With 480 pages and more than 100  
colour illustrations The Photograph and  
The Album: Histories, Practices, Futures  
is a perceptive and stimulating guide to*

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*understanding that most pervasive photographic format, the photo album. Becoming "increasingly unruly," it has survived for over 150 years, from the first experimental albums of the 1850s to today's interactive, mobile applications. Through the placing of single images in sequence, the photo album is the*

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*narrative format par excellence. And, as this book demonstrates, its narratives embrace the social, the historical, the sexual and the political. With contributions from twenty respected international authors - academics, curators, photographers, collectors, researchers and writers - The*

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*Photograph and The Album examines the topic in both visual and written form, spanning historic practice, present-day creation, and future trends. "A welcome addition to the growing trend in seriously exploring the cultural context of the album form." Angela Kelly, Associate Professor, Rochester Institute of*

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*Technology, New York.*

*From the late 1970s onward, serious art photography began to be made at large scale and for the wall. Michael Fried argues that this immediately compelled photographers to grapple with issues centering on the relationship between the photograph and the viewer standing*

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*before it that until then had been the province only of painting. Fried further demonstrates that certain philosophically deep problems—associated with notions of theatricality, literalness, and objecthood, and touching on the role of original intention in artistic production, first discussed in his controversial essay “Art*

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*and Objecthood” (1967)—have come to the fore once again in recent photography. This means that the photographic “ghetto” no longer exists; instead photography is at the cutting edge of contemporary art as never before. Among the photographers and video-makers whose work receives serious*

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*attention in this powerfully argued book  
are Jeff Wall, Hiroshi Sugimoto, Cindy  
Sherman, Thomas Struth, Thomas Ruff,  
Andreas Gursky, Luc Delahaye, Rineke  
Dijkstra, Patrick Faigenbaum, Roland  
Fischer, Thomas Demand, Candida  
Höfer, Beat Streuli, Philip-Lorca  
diCorcia, Douglas Gordon and Philippe*

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*Parreno, James Welling, and Bernd and Hilla Becher. Future discussions of the new art photography will have no choice but to take a stand for or against Fried's conclusions.*

*"Beautiful and charismatic, Catherine, a.k.a. 'Maman, ' smokes too much, drives too fast, laughs too hard, and loves too*

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*extravagantly. During a joyful and chaotic childhood in Paris, her daughter Violaine wouldn't have it any other way. But when Maman is hospitalized after a third divorce and a breakdown, everything changes. As the story of Catherine's own traumatic childhood and adolescence unfolds, the pieces come*

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*together to form an indelible portrait of a mother as irresistible as she is impossible, as triumphant as she is transgressive"--Publisher's description.*

*Motor City Underground*

*Conceptual Art and the Photograph,  
1964-1977*

*Witnessing in Contemporary Art*

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*Photography*

*The Photograph as Contemporary Art  
(World of Art)*

*Photography*

*Autobiography Sol LeWitt 1980*

Photography Is Magic  
draws together current

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ideas about the use of  
photography as an  
invaluable medium in the  
contemporary art world.  
Edited and with an essay  
by leading photography  
writer and curator

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Charlotte Cotton, this critical publication surveys the work of a diverse group of artists, many working at the borders of the "art world" and the

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"photography world," all  
of whom are engaged with  
experimental ideas  
concerning photographic  
practice and its place  
in a shifting  
photographic landscape

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being reshaped by  
digital techniques.  
Readers are shown the  
scope of photographic  
possibilities in the  
context of the  
contemporary creative

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process. From Michele  
Abeles and Walead Beshty  
to Daniel Gordon and  
Matthew Lipps, Cotton  
has selected artists who  
are consciously  
reframing photographic

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practices using mixed media, appropriation and a recalibration of analog processes. Cotton brings these artists together around the idea of magic, the properties

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of illusion and material  
transformation that  
uniquely characterize  
photography. Beautifully  
produced and critically  
rigorous, Photography Is  
Magic is aimed at

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younger photo

aficionados, students  
and anyone interested in  
gaining a deeper  
understanding of  
contemporary  
photography. It includes

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images and text by more  
than 80 artists,  
including Sara Cwynar,  
Shannon Ebner, Annette  
Kelm, Josh Kline, Elad  
Lassry, Jon Rafman,  
Shirana Shahbazi and

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Sara VanDerBeek, among  
many others.

Long awaited, the first  
survey of the work of  
one of America's  
foremost contemporary  
fine art photographers

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For almost 40 years,  
Catherine Opie has been  
documenting with  
psychological acuity the  
cultural and geographic  
identity of contemporary  
America. This unique

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artist monograph

presents a compelling  
visual narrative of  
Opie's work since the  
early 1980s, pairing  
images across bodies of  
work to form a full

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picture of her artistic  
vision. With more than  
300 beautiful  
illustrations and made  
in close collaboration  
with Opie, the book  
marks a turning point in

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the consideration of  
this artist's work to  
date.

Larry Sultan and Mike  
Mandel began working  
collaboratively together  
in 1973 while graduate

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students at the San Francisco Art Institute. They work together on occasional projects that include artists' books, exhibitions and public art.

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"The 'V&A Photography  
Library' is a new series  
of accessible,  
introductory volumes to  
the key themes, works,  
objects and individuals  
in photography,

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illustrated with  
unprecedented access to  
the V&A's photography  
collection, the oldest  
held by a public museum  
and one of the largest  
and finest in the world,

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now expanded with  
acquisitions from the  
Royal Photographic  
Society collection.  
Written by Marta Weiss,  
Assistant Curator of  
Photographs at the V&A,

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and publishing to  
coincide with the launch  
of the V&A's new  
Photography Centre in  
autumn 2018, 'Making it  
Up' shows how,  
throughout its history,

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photography has been used to depict fiction as well as fact. With c. 100 photographs supported by extended commentaries and an introduction of about

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1,500 words, Making It  
Up illustrates that,  
though we often  
recognize the staged,  
constructed or the  
tableau as a feature of  
contemporary art

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photography, this way of working is almost as old as the practice itself. Presenting work from the earliest through to the most contemporary of photographers, Making It

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Up puts paid to the fallacy that 'the camera never lies', proving that quite the opposite may be true. Remarkable in themselves, these photographic fictions,

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whether created by early practitioners such as Lewis Carroll or Roger Fenton, internationally renowned artists such as Cindy Sherman and Jeff Wall, or contemporary

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figures such as Hannah  
Starkey and Bridget  
Smith, find new and  
intriguing relevance in  
our so-called "post-  
truth" age." -- provided  
by publisher.

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What is a Photograph?

Public, Private, Secret

Emanations

The Memory of Time

The Photographer's Green

Book

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***Contemporary Photography  
and Theory offers an essential  
overview of some of the key  
critical debates in fine art  
photography today. Building  
on a foundational  
understanding of photography,***

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***it offers an in-depth discussion  
of five topic areas: identity,  
landscape and place, the  
politics of representation,  
psychoanalysis and the event.  
Written in an accessible style,  
it introduces the critical***

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***literature relevant to  
photography that has emerged  
over recent decades. Moving  
beyond seminal works by  
writers such as Walter  
Benjamin, Roland Barthes, and  
Susan Sontag, it enables***

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***readers to explore an extended  
canon of theorists including  
Jacques Lacan, Judith Butler  
and Giorgio Agamben. The  
book is illustrated throughout  
and analyses a range of works  
by established and emergent***

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***artists in order to show how  
these theoretical concepts are  
central to understanding  
contemporary photography.  
These 15 short essays  
encourage readers to apply  
critical thinking to both their***

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***own work and that of others.  
They are the perfect starting  
point for essays as well being  
of suitable length for assigned  
readings, making this the ideal  
resource for learning about  
contemporary photography and***

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***theory.***

***Part of the acclaimed  
'Documents of Contemporary  
Art' series of anthologies. This  
anthology surveys the rich  
history of relationships  
between the moving and the***

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***still image in photography and film, tracing their ever-changing dialogue since early modernism. Manifestations of the cinematic in photography and of the photographic in cinema have been a***

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***springboard for the work of many of the most influential contemporary artists. Their work is contextualized here alongside the work of leading photographers and filmmakers from Muybridge and Eisenstein***

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***to the present. Contributors  
include Roland Barthes, Jean  
Baudrillard, Raymond Bellour,  
Anton Giulio Bragaglia, Victor  
Burgin, Henri Cartier-Bresson,  
Catherine David, Thierry de  
Duve, Gilles Deleuze, Philip-***

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**Lorca diCorcia, Philippe  
Dubois, Régis Durand, Sergei  
Eisenstein, Mike Figgis, Hollis  
Frampton, Susanne  
Gaensheimer, Nan Goldin,  
Chris Marker, Christian Metz,  
Laura Mulvey, László Moholy-**

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***Nagy, Beaumont Newhall, Uriel  
Orlow, Pier Paolo Pasolini,  
Constance Penley, Richard  
Prince, Steve Reich, Carlo Rim,  
Raul Ruiz, Susan Sontag,  
Blake Stimson, Michael  
Tarantino, Agnès Varda, Jeff***

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***Wall, Andy Warhol and Peter  
Wollen.***

***Essays by Jennifer Blessing,  
Kirsten Hoving and Ralph  
Rugoff.***

***An exploration of photography  
in 120 photographs. In On***

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***Photographs, curator and  
writer David Company presents  
an exploration of photography  
in 120 photographs.***

***Proceeding not by chronology  
or genre or photographer,  
Company's eclectic selection***

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***unfolds according to its own  
logic. We see work by Henri  
Cartier-Bresson, William  
Eggleston, Helen Levitt, Garry  
Winogrand, Yves Louise  
Lawler, Andreas Gursky, and  
Rineke Dijkstra. There is***

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***fashion photography by  
William Klein, one of Vivian  
Maier's contact sheets, and a  
carefully staged scene by  
Gregory Crewdson, as well as  
images culled from magazines  
and advertisements. Each of***

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***the 120 photographs is  
accompanied by Company's  
lucid and incisive commentary,  
considering the history of that  
image and its creator,  
interpreting its content and  
meaning, and connecting and***

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***contextualizing it with visual culture. Image by image, we absorb and appreciate Company's complex yet playful take on photography and its history. The title, On Photographs, alludes to Susan***

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***Sontag's influential and groundbreaking On Photography. As an undergraduate, Company met Sontag and questioned her assessment of photography without including specific***

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***photographs. Sontag  
suggested that someday  
Campany could write his own  
book on the subject, titled On  
Photographs. Now he has.  
Brea Souders : Eleven Years  
Louis Vuitton Fashion***

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***Photography***

***On Photographs***

***The Book of Mother***

***The Photograph as***

***Contemporary Art***

***Leni Sinclair Photographs***

***1963-1973***